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THE ELDRIDGE R. JOHNSON COLLECTION

PART IV

ENGRAVINGS AND
ETCHINGS

Dürer • Rembrandt • Schongauer
Whistler and Zorn

PUBLIC AUCTION SALE MAY 8 AND 9 AT 8 P.M.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK · 1946

SALE NUMBER 773

FREE PUBLIC EXHIBITION

*From Thursday, May 2, to Time of Sale
Weekdays from 9:30 to 5 • Closed Sunday*

PUBLIC AUCTION SALE

*Wednesday and Thursday, May 8 and 9
at 8 p.m.*

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22
PLAZA 3-7573

*Sales Conducted by HIRAM H. PARKE
HARRY E. RUSSELL, JR · LOUIS J. MARION
and A. N. BADE*

1946



[NUMBER 110]

NYM402-P1139

ONE HUNDRED ETCHINGS BY

Rembrandt

INCLUDING RARE & IMPORTANT PORTRAITS

OF THE MIDDLE & LATE PERIODS

Fine Engravings by

Albrecht Dürer

AND

Martin Schongauer

Notable Examples of the Work of

Whistler and Zorn

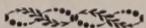


PART IV OF THE COLLECTION OF THE LATE

Eldridge R. Johnson

MOORESTOWN, N. J.

Sold by Order of the Executors of His Estate



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May 8 and 9 at 8 p.m.

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New York · 1946

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Sales Conducted by HIRAM H. PARKE
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30 EAST 57 STREET • NEW YORK 22

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FIRST SESSION

Wednesday, May 8, 1946, at 8 p.m.

CATALOGUE NUMBERS I TO 80 INCLUSIVE

Numbers 1 to 31 Inclusive

THE ENGRAVINGS OF ALBRECHT DURER

THE GREAT GERMAN MASTER: 1471-1528

"Albrecht Dürer can be pronounced almost without qualification as the greatest of all line engravers—a man who had found in this phase of art a means of expression perfectly alone with his genius."—ARTHUR M. HIND

600 1. *THE LITTLE PASSION SET. Sixteen engravings*

Bartsch Nos. 3 to 18; Dodgson Nos. 45, 50-53, 55-64 and 68. The complete set signed in the plates with the monogram and dates from 1507 to 1513. Fine uniform impressions of rich quality. Five have very insignificant paper defects.

Four of the set are duplicates from the Berlin Museum with the stamp. One is from the Artaria collection.

170- 2. THE MAN OF SORROWS STANDING, HIS ARMS TIED AT THE WRISTS. Engraving

Bartsch No. 21; Dodgson No. 65. Proof signed in the plate with the monogram and date 1512. Fair impression.

An extremely rare print in any condition. Fine impressions of this plate are practically unknown. Dodgson describes two states but admits having seen only one impression of the first state, that in the Albertina Museum, Vienna.

This is a duplicate from the Kunsthalle, Bremen, with the stamp on the back.

130 3. THE VERNICLE HELD BY ONE ANGEL. Etching on iron

Bartsch No. 26; Dodgson No. 84. Proof signed in the plate with the monogram and date 1516. An extraordinarily fine early impression with the vertical scratches conspicuous. Good margin with the complete outline of the plate.

Extremely rare. A fine early impression as evidenced by the fine scratches and complete absence of foul printing from rust marks in the plate.

110- 4. CHRIST BEFORE HERODES. Woodcut

Bartsch No. 32; Meder No. 141. Signed in the block and dated 1509. Earliest state before the text. Superb impression. With a margin averaging about $\frac{3}{8}$ inch. In perfect condition.

One of the "Little Passion" set.

From the von Lanna collection with the stamp on the back.



[NUMBER 5]

5. *THE VIRGIN SUCKLING THE CHILD.* Engraving

Bartsch No. 36; Dodgson No. 89. Proof signed in the plate with the monogram and date 1519. Brilliant impression. Thread margin.

Quite rare and very fine.

[See illustration]



[NUMBER 6]

6. *THE VIRGIN CROWNED BY TWO ANGELS.* Engraving

100-
Bartsch No. 39; Dodgson No. 87. Proof signed in the plate with the monogram and date 1518. Fine clear impression with a beautiful silvery quality. Small margin. Slight thin spot in upper right corner.

Rare.

[See illustration]

ALBRECHT DURER—Continued

7. CHRIST ON THE CROSS. *Woodcut*

Bartsch No. 40; Meder No. 149. Signed in the block with the monogram but undated. Brilliant early impression. Trimmed to the line border. Paper shows portion of the Bull's Head watermark.

One of the "Little Passion" set.

310 8. THE VIRGIN WITH A PEAR. *Engraving*

Bartsch No. 41; Dodgson No. 54. Proof signed in the plate with the monogram on a tablet and the date 1511 at the top. A brilliant impression. Thread margin, tiny nick at right edge. Paper with large Bull's Head watermark.

Thausing rates this as one of the two most beautiful Madonnas by Dürer.

[See illustration]

30 9. THE HOLY FAMILY. *Drypoint*

Bartsch No. 43; Dodgson No. 67. Unsigned and undated; engraved about 1512. A segment of a watermark shows at the lower edge of the paper. Slight repairs.

Fine impressions of this plate are unobtainable. It was done entirely in drypoint and suffered rapid deterioration.

From the Sir John St. Aubin and Vincent Mayer collections.

40 10. ST. BARTHOLOMEW. *Engraving*

Bartsch No. 47; Dodgson No. 97. Proof signed in the plate with the monogram and date 1523 on a tablet resting against the tree. Brilliant impression. Some thin spots which in no way affect the face of the print.

Very rare.

41 11. ST. PAUL. *Engraving*

Bartsch No. 50; Dodgson No. 77. Second state with the background and wall. Proof signed in the plate with the monogram and date 1514. Very fine impression.



[NUMBER 8]

ALBRECHT DURER—Continued

12. *THE PENANCE OF ST. JOHN CHRYSOSTOM.* Engraving

Bartsch No. 63; Dodgson No. 12. Proof signed in the plate with the monogram.
Done about 1497. Very fine brilliant impression.

Extremely rare.

[See illustration]

13. *APOLLO AND DIANA.* Engraving

Bartsch No. 68; Dodgson No. 34. Proof signed with the monogram in the plate.
Engraved about 1502-3. Very good impression.

From the Fritz Rumpf collection with the stamp.

14. *THE SATYR FAMILY.* Engraving

Bartsch No. 69; Dodgson No. 42. Proof signed on a tablet in the plate and dated
1505. Fine clear impression.

15. *GROUP OF FIVE FIGURES.* Etching on iron

Bartsch No. 70; Dodgson No. 80. Unsigned; engraved about 1515 or 1516. Very
good impression. A few small repairs.

Very rare. Another of the experimental plates of iron. This impression is free of
the usual rust marks.

From the Fritz Rumpf collection with the stamp on the back.

16. *THE SEA MONSTER (THE RAPE OF AMYMONE).* Engraving

Bartsch No. 71; Dodgson No. 30. Proof signed in the plate with the monogram.
Engraved about 1501. Fine impression. Small margin showing the engraved border
line. Two small restorations.

17. *THE RAPE OF A YOUNG WOMAN (PROSPERINE).* Etching on iron

Bartsch No. 72; Dodgson No. 83. Proof signed in the plate with the monogram and
dated 1516. Very fine impression. With margin showing the full border line. In
perfect condition.

An unusually fine impression entirely free from marks of rapid rusting of the plate.
Extremely rare.



[NUMBER 12]

ALBRECHT DURER—*Continued*

210- 18. HERCULES ("THE EFFECTS OF JEALOUSY"). *Engraving*

Bartsch No. 73; Dodgson No. 29. Proof signed in the plate with the monogram. Engraved about 1500. Superb impression. Thread margin outside the engraved border line. Faint trace of the crease visible on the back only.

A splendid impression of one of Dürer's most elaborate plates. Especially noted for its beautiful landscape background.

[See illustration]



[NUMBER 18]

ALBRECHT DURER—Continued

19. *NEMESIS, OR THE GREAT FORTUNE.* Engraving

Bartsch No. 77; Dodgson No. 33. Proof signed in the plate with the monogram. Engraved about 1501 or 1502. Superb impression. Unusually wide margin. Paper with the High Crown watermark.

A splendid early impression with the perpendicular scratch beneath the bridge.

The beautiful landscape has been identified as a view of Klausen in the South Tirol.

[See illustration]

20. *THE LITTLE FORTUNE.* Engraving

Bartsch No. 78; Dodgson No. 13. Proof signed in the plate with the monogram. Executed about 1497 or earlier. Very fine impression. With margin.

Very rare.

From the Berlin Kupferstichkabinett and the A. Posonyi collections with the stamps.

21. *JUSTICE.* Engraving

Bartsch No. 79; Dodgson No. 31. Proof signed in the plate with the monogram. Engraved about 1501. Fine impression. Thread margin shows the complete plate-mark.

One of the rarest of Dürer's small plates.

22. *THE TURKISH FAMILY.* Engraving

Bartsch No. 85; Dodgson No. 18. Proof signed in the plate with the monogram. Done about 1497 or earlier. Very fine impression. The full engraved border line intact. In perfect condition.

From the Liphart collection with the stamp on the back.



[NUMBER 19]

ALBRECHT DURER—Continued

23. *THE PEASANTS AT MARKET.* Engraving

Bartsch No. 89; Dodgson No. 90. Proof signed in the plate with the monogram on a stone at the bottom and the date 1512 at the top. A splendid clear impression. Wide margin well outside the platemark.

Collector's mark in manuscript and date 1602 on the back attributed to Paul Behaim (1592-1637), Lügt No. 365.

24. *THE OFFER OF LOVE.* Engraving

Bartsch No. 93; Dodgson No. 5. Proof signed in the plate with the monogram. Done about 1496. Very fine impression; the mountains in the distance are quite clear and distinct. Small margin. Tiny hole repaired.

25. *THE PROMENADE.* Engraving

Bartsch No. 94; Dodgson No. 9. Proof signed in the plate with the monogram. Done about 1496. Brilliant impression. Trimmed to the irregular engraved border. The subject is obviously connected with the "Dance of Death" motive.

26. *THE LITTLE HORSE.* Engraving

Bartsch No. 96; Dodgson No. 43. Proof signed in the plate with the monogram on a stone block, the date 1505 in the sky. Fine impression. Engraved border line showing.

About this time Dürer was especially interested in the proportions of the horse. This interest undoubtedly inspired the present engraving.

From the Galliard B. James collection.

[See illustration]



[NUMBER 26]

ALBRECHT DURER—*Continued*

27. *THE KNIGHT, DEATH, AND THE DEVIL.* Engraving

650
Bartsch No. 98; Dodgson No. 70. Proof signed in the plate with the monogram and date 1513 on a tablet at the lower left. Superb impression. A thread margin shows the complete engraved border line. Paper has one very slight thin spot, otherwise in perfect condition.

All critics agree that this is one of Dürer's very finest works. A marvel of execution of a difficult and intricate composition, and a product of the period of his greatest genius.

From the Vincent Meyer collection with the stamp on the back.

[See illustration]



[NUMBER 27]

ALBRECHT DURER—*Continued*

28. THE COAT OF ARMS WITH THE COCK. Engraving

Bartsch No. 100; Dodgson No. 37. Proof signed in the plate with the monogram. Probably engraved in 1503. A most brilliant impression. The complete engraved border line shows. Paper with the Little Jug watermark.

This is one of the finest subjects of its kind that Dürer engraved. It is supposed to have some allegorical significance, and not to be the coat of arms of any particular family.

[See illustration]

29. FREDERICK THE WISE, ELECTOR OF SAXONY. Engraving

Bartsch No. 104; Dodgson No. 100. Signed in the plate with the monogram. The date is 1524. A very good impression. Has some marginal and other restoration.

105 30. WILLIBALD PIRKHEIMER. Engraving

Bartsch No. 106; Dodgson No. 101. Signed in the plate with the monogram, dated 1524. Brilliant impression. Slightly trimmed, pin hole and slight thin spot.

Duplicate from the British Museum with the stamp on the back.



[NUMBER 28]

ALBRECHT DURER—*Concluded*

31. THE TRIUMPHAL CAR OF THE EMPEROR MAXIMILIAN.

Set of eight woodcuts

2.140
Bartsch No. 139; Meder No. 252. The earliest issue, with the German text, printed in 1522. Very fine impressions, each printed on a folio sheet bearing the Trident watermark.

The extremely rare complete set. The first leaf, because of the taller design, is slightly larger than the others. This is perhaps the most elaborate and most intricate of all of Dürer's ambitious efforts. It required eight large wood blocks which were cut to form a continuous design depicting the Triumphal Procession of the Emperor Maximilian. Meder records seven known issues of the work. The present issue with the imprint 1522 is the earliest and consequently the finest impressions.

[See illustration of two]



Numbers 32 to 38 Inclusive

MARTIN SCHONGAUER

CELEBRATED EARLY GERMAN MASTER: 1445²-1491

Born at Colmar, probably between 1445 and 1450. He at first studied with his father, who was a goldsmith. He afterward seems to have visited Flanders, where he studied under Roger van der Weyden. He probably settled in Nuremberg about 1465. He is believed to have died in 1491 at Augsburg.

"The technical advance from the simple scheme of the Master of the Playing Cards, which was chiefly promoted by E. S. and his prolific work, was carried even further, and united with much higher artistic endowments, in Martin Schongauer. He is the first of the German engravers whom we definitely know to have been more a painter than a goldsmith, and this fact will largely account for the character of the advance which he achieved in the art. . . . Until the end of the century Schongauer's influence remained paramount among German engravers, and like that of E. S., was felt in no inconsiderable degree as far abroad as Italy."—ARTHUR M. HIND

32. *THE NATIVITY. Engraving*

270
Bartsch No. 4; Lehrls No. 5. Proof signed in the plate m-s. Fine impression. With the complete engraved border line.

Extremely rare. There are only about seventy recorded impressions known. From the collection of King Frederick August of Saxony with the stamp in the lower right corner.

[See illustration]



[NUMBER 32]

MARTIN SCHONGAUER—*Concluded*

33. *CHRIST BEFORE PILATE*. *Engraving*

Bartsch No. 14; Lehrs No. 24. Proof signed in the plate m-s. Superb impression. Watermark D with two crosses. With the complete engraved border line.

1700- An exceptionally fine proof. There are only about sixty recorded impressions. Lehr is of the opinion that the best proofs are on the paper with the above noted watermark.

From the Arozarena and Galichon collections with the stamps on the back.

34. *CHRIST ON THE CROSS*. *Engraving*

160- Bartsch No. 23; Lehrs No. 12. Proof signed in the plate m-s. Fine impression. Engraved border line intact.

35. *THE DEATH OF THE VIRGIN*. *Engraving*

900- Bartsch No. 33; Lehrs No. 16. First state. Proof signed in the plate m-s. Very fine rich impression. Paper with the small Bull's Head watermark. Edges show the complete engraved border line.

A beautiful proof; extremely rare in such marvelous condition.

[See illustration]

40- 36. *ST. THOMAS, THE APOSTLE*. *Engraving*

With margin. Bartsch No. 44; Lehrs No. 46. Proof signed in the plate m-s. Fine impression.

110- 37. *TWO TURKS*. *Engraving*

With margin. Bartsch No. 90; Lehrs No. 5. Proof signed in the plate m-s. Brilliant impression with margin. Exceptionally well-preserved.

Very rare.

150- 38. *ANGEL HOLDING A SHIELD WITH A LION*. *Engraving*

With the engraved circular border line. Bartsch No. 96; Lehrs No. 95. Proof signed in the plate m-s. Fine impression.

A British Museum duplicate with the stamp on the back.



[NUMBER 35]

Numbers 39 to 138 Inclusive

REMBRANDT VAN RIJN

Celebrated Dutch painter and etcher born at Leyden in 1607; died in Amsterdam in 1669. Pupil of Swanenburgh and Lastman, but largely self-taught.

"Rembrandt stands out as an inexplicable phenomenon of his time. He had no predecessors, he had no contemporaries, and he had no successors until the nineteenth century brought forth its great men. He stands there in the seventeenth century a unique figure, and no one can say from whence came his art. He does not show a mere tendency toward nineteenth century landscape. He is as modern as the men of the nineteenth century themselves; and while he has had his equals in two or three of them, he remains today an unsurpassed modern among moderns."—ATHERTON CURTIS

- 68* 39. *REMBRANDT'S MOTHER: HEAD ONLY, FULL FACE.* Etching
Hind No. 2, second state of two, with the hood completed. Bartsch No. 352. Signed in the plate with initials and dated 1628. Very good impression. Good margin.

Very early and, of course, very rare.

- 4F* 40. *BEGGAR MAN AND BEGGAR WOMAN CONVERSING.* Etching
Hind No. 7; Bartsch No. 164. Second state of two with the plate edges cleaned. Signed in the plate with initials and date 1630. Fine impression. Thread margin shows the almost complete platemark.

From the Chevalier J. Camberlyn, the Ernest Devaulx and the Marsden J. Perry collections with their various marks.

- 45* 41. *BEGGAR SEATED WARMING HIS HANDS AT A CHAFING DISH.*
Etching

Hind No. 8; Bartsch No. 173. Second state of two, with the shading on the bundle. Unsigned; done about 1630. Very fine impression. Thread margin.

One of the many appealing studies Rembrandt made of the beggars of Amsterdam and afterwards so wonderfully incorporated into his larger compositions.

From the Dr C. von Guerand collection, signed on the back.

- 60* 42. *BEGGAR LEANING ON A STICK, FACING LEFT.* Etching
Hind No. 9. Only state. Bartsch No. 163. Unsigned. Etched about 1630. Splendid impression. Good margin on left, close at right.

From the Albertina collection with the stamp on back.

- 50* 43. *BEGGAR MAN AND BEGGAR WOMAN BEHIND A BANK.* Etching
Hind No. 13, seventh state of seven. Bartsch No. 165. In this state the signature has been cut off. Done about 1630. Fine impression. Wide margin.



[NUMBER 44]

160-44. BEGGAR IN A HIGH CAP, STANDING AND LEANING ON A STICK.

-Etching

Hind No. 15, second state of two, after the edges were trimmed and plate cleaned. Bartsch No. 162. Unsigned. Etched about 1630 or later. Fine impression. The platemark is evident all around.

One of the larger plates depicting the beggars and tramps of Amsterdam.

From the John Barnard collection, 1787, with his initials on the back.

[See illustration]

REMBRANDT VAN RIJN—Continued

45. THE PRESENTATION IN THE TEMPLE (WITH THE ANGEL): SMALL PLATE. Etching

60- Hind No. 18, second state of two, after the plate was reduced in height. Bartsch No. 51. Signed in the plate with initials and dated 1630. Very nice impression. Small margin.

46. CHRIST DISPUTING WITH THE DOCTORS (The Small Plate). Etching

87 Hind No. 20, third state of three, after the plate was cut down and two figures added. Bartsch No. 66. In this state unsigned. Done in 1630. Fine delicate impression. Margin has a retouched border line.

His early etchings of scriptural subjects were executed with an exquisitely fine needle, hence the delicacy of impression.

47. BUST OF A MAN (REMBRANDT'S FATHER?) WEARING A HIGH CAP, THREE-QUARTERS RIGHT. Etching

110- Hind No. 22, second state of three, after the plate was slightly cut down. Bartsch No. 321. Signed in the plate with initials and dated 1630. Fine impression. Good margin.

From the Albertina collection with the stamp on the back.

48. BALD-HEADED MAN (REMBRANDT'S FATHER) IN PROFILE. Etching

Hind No. 23, third state of three, plate cut down and background shaded. Bartsch No. 292. Signed in the plate with initials and dated 1630. Very fine impression. Good margin.

From the Paul Davidsohn collection with the stamp on the back.

49. BALD-HEADED MAN (REMBRANDT'S FATHER?) IN PROFILE TO RIGHT. Etching

50- Hind No. 24; Bartsch No. 294. Second state of two, with the plate edge made even and the ground cleaned. Signed in the plate with initials and dated 1630. Fine impression. Margin shows the platemark.

From the H. Weber and J. Novak collections with their marks on the back.

50. THREE STUDIES OF OLD MEN'S HEADS. Etching

Hind No. 25, only state. Bartsch No. 374. Unsigned. Etched about 1630. Brilliant impression. Very good margin. Thin paper.

A sheet of splendid freely rendered portrait studies.

175
51. *BUST OF AN OLD MAN WITH A FLOWING BEARD: THE HEAD INCLINED THREE-QUARTERS RIGHT.* Etching

Hind No. 28, only state. Bartsch No. 309. Signed in the plate with initials and dated 1630. Superb impression. Printed on brownish Japan paper. Margin of $\frac{3}{8}$ inch outside the platemark.

50-
52. *BUST OF AN OLD MAN WITH FUR CAP AND FLOWING BEARD, FULL FACE: EYES DIRECT.* Etching

Hind No. 29, second state of two. Bartsch No. 312. Unsigned. Done about 1631. Light impression.

From the J. Barnard collection with his autograph initials on the back.

65-
53. *REMBRANDT BAREHEADED, WITH THICK CURLING HAIR AND SMALL WHITE COLLAR: BUST.* Etching

Hind No. 33, second state of two. Bartsch No. 1. Signed in the plate with initials. Etched about 1630. Fine impression. With small margin.

45-
54. *HEAD OF A MAN IN A FUR CAP, CRYING OUT; MAN CRYING OUT, THREE-QUARTERS LEFT, BUST.* Two etchings on one sheet

Hind Nos. 37 and 41E. Both final states. Bartsch Nos. 327 and 300. Unsigned; etched about 1631. Both fine impressions.

These small early studies are all quite rare.

65-
55. *JUPITER AND ANTIOPE: THE SMALLER PLATE.* Etching

Hind No. 44, third state of three. Bartsch No. 204. Signed in the plate with initials; done about 1631. Good impression. Margin showing the platemark. Thin spot.

Very rare.

100-
56. *A WOMAN CROUCHING UNDER A TREE.* Etching

Hind No. 46. Only state. Bartsch No. 191. Signed in the plate with initials and dated 1631. Fine impression. With margin showing platemark.

Extremely rare.

130-
57. *BUST OF A BEARDED OLD MAN LOOKING DOWN, THREE-QUARTERS RIGHT.* Etching

Hind No. 47; Bartsch No. 260. Second state of two, after the plate was cut down removing the last two figures of the date. Signed in the plate with initials and date (originally 1631). Very fine impression. Margin showing the full platemark.

One of the best studies of this old man, a favorite model of Rembrandt.

A British Museum duplicate with the stamp on the back.

REMBRANDT VAN RIJN—*Continued*



[NUMBER 58]

58. REMBRANDT'S MOTHER SEATED AT A TABLE, LOOKING RIGHT.
Etching

Hind No. 52, third state of four, before the plate was cut to an oval shape. Bartsch No. 343. Signed in the plate with initials. Etched about 1631. A splendid impression. Thread margin shows most of the platemark.

1.950
Extremely rare. Another of the beautiful studies of his mother.
A Berlin Museum duplicate with the stamp on the back.

[See illustration]

160- 59. REMBRANDT WEARING A SOFT COCKED HAT AND FUR CLOAK.
Etching

Hind No. 54, ninth state. In this state the background and signature have been removed. Bartsch No. 7. Very good impression. Watermark of part of the Fool's Bauble.

This impression is understood to be from the Aylesford, Buccleuch and Hawkins collections although the marks are not present.

81- 60. REMBRANDT IN A HEAVY FUR CAP: FULL FACE. *Etching*

Hind No. 56, only state. Bartsch No. 16. Signed in the plate with initials and dated 1631. Fine impression.

From the appearance of the hair through the cap, the portrait appears to have been first conceived bare-headed. However, no impression is known before the cap.

70- 61. REMBRANDT IN A SLANT FUR CAP: BUST

Hind No. 62, first state of two, before the heavy work with the graver. Bartsch No. 14. Signed in the plate with initials and dated 1631. Fine impression.

Extremely rare in the first and most desirable state. The later state is considered to be heavily reworked by a pupil.

130- 62. REMBRANDT IN A CLOAK WITH FALLING COLLAR: BUST. *Etching*

Hind No. 63, fourth state of five. Bartsch No. 15. Signed in the plate with initials and dated 1631. Choice impression. Good margin.

From the Esdaile and Hibbert collections with the marks upper right.

65- 63. BEGGAR WITH A STICK, WALKING LEFT. *Etching*

Hind No. 72, second state of three, with the single lines of shading on the face and leg. Bartsch No. 167. Signed in the plate with initials and dated 1631. Splendid impression. Trimmed a bit close at the bottom.

The years 1630 and 1631 seem to have been occupied largely with the lives of the lowly.

From the Albertine collection with the stamp.

HF- 64. BUST OF AN OLD WOMAN IN A HIGH HEAD-DRESS BOUND UNDER THE CHIN. *Etching*

Hind No. 83, second state of two, after the plate was cut down. Bartsch No. 358. Unsigned. Done about 1631. Very good impression. Fair margin.

HF- 65. BUST OF A BALD MAN (REMBRANDT'S FATHER?) IN A FUR CLOAK, LOOKING RIGHT. *Etching*

Hind No. 85, third state of three. Bartsch No. 324. Signed in the plate with initials and dated 1631. Fine impression. No margin.

This is one of the plates about which opinion fluctuates.

REMBRANDT VAN RIJN—Continued

66. *BUST OF A BALD MAN LOOKING DOWN, GRINNING.* Etching
Hind No. 86, second state of three, with the white spot below the tip of the nose.
Bartsch No. 298. Signed in the plate with initials and dated 1631. Very fine impression.
Has a crease and a pin hole.

From the J. Chalon collection, sold in 1797, signed on the back.

38-

67. *THE HOLY FAMILY.* Etching
Hind No. 95. Only state. Bartsch No. 62. Signed in the plate with the monogram,
undated. Etched about 1632. Fine impression. Fair margin displaying the full
platemark.

This delightful subject, depicting a tranquil scene in the home life of the Holy Family, is treated with remarkable ease.

68-

68. *A CAVALRY FIGHT.* Etching

Hind No. 100, second state of two, plate reduced and background shading burnished out. Bartsch No. 117. Unsigned. Etched about 1632-33. Fine impression. Very wide margin.

A Berlin Museum duplicate and from the A. G. Thiermann collection with the stamps on the back.

180-

69. *THE GOOD SAMARITAN.* Etching

Hind No. 101, fourth or final state as determined by the added signature and date. Bartsch No. 90. Signed REMBRANDT. *inventor. et. fecit* 1633. Fine clear impression, somewhat on the light side. Margin about at the platemark.

Hind definitely accepts this plate as Rembrandt's and differs with Seymour Haden's opinion that it might have been by Bol.

60-

70. *THE FLIGHT INTO EGYPT: THE SMALL PLATE.* Etching

Hind No. 105, first state of two, before the background was cleaned and before the roulette work around the tree. Bartsch No. 52. Signed in the plate REMBRANDT *inventor et fecit.* 1633. A very good impression. A good margin beyond the platemark.

71. **THE SHIP OF FORTUNE.** *Etching*

Hind No. 106, third state of three, plate reduced and the slipped stroke across the flag. Bartsch No. 111. Signed in the plate REMBRANDT f. 1633. A very fine impression. With sufficient margin to show the complete platemark.

This impression has the printed text on the back as it was used as one of the illustrations for "Der Zee-Vaert Lof" (The Praise of Seafaring) by E. Herckmans, published in Amsterdam in 1634. It is an allegorical representation of the overthrow of Mark Anthony at the battle of Actium.

72. **TWO TRAMPS, A MAN AND A WOMAN.** *Etching*

100- Hind No. 116. Only state. Bartsch No. 144. Unsigned; etched about 1634. Brilliant impression. Platemark shows at all edges.

A little gem.

73. **THE CRUCIFIXION: SMALL PLATE.** *Etching*

101- Hind No. 123. Only state. Bartsch No. 80. Signed in the plate REMBRANDT f. Etched about 1634. Good impression. Fair margin.

74. **THE STONING OF ST. STEPHEN.** *Etching*

Hind No. 125. Only state. Bartsch No. 97. Signed in the plate REMBRANDT f. 1635. Fine impression.

60- From the P. Mariette collection with his signature and date 1672 on the back.

75. **JAN UYTENBOGAERT, PREACHER OF THE SECT OF ARMINIAN REMONSTRANTS.** *Etching*

710- Hind No. 128, sixth and final state. Bartsch No. 279. Signed in the plate REMBRANDT f. 1635. Brilliant impression. The paper, as usual, trimmed to the octagonal shape of the plate. Watermarked paper.

76. **OLD BEARDED MAN IN A HIGH FUR CAP, WITH CLOSED EYES.** *Etching*

80- Hind No. 130. Only state. Bartsch No. 290. Signed REMBRANDT and also R, the latter in reverse, both signatures being questionable. Etched about 1635. Very fine impression. Margin showing complete platemark.

One of the numerous models Rembrandt found among the Jewish colony of Amsterdam. These types and studies figure frequently as rabbis and patriarchs in his Biblical compositions.

Rembrandt. T.
1628



[NUMBER 77]

REMBRANDT VAN RIJN—Continued

77. THE FIRST ORIENTAL HEAD (REMBRANDT'S FATHER?). *Etching*
Hind No. 131, second state of two. Bartsch No. 286. Signed in the plate REMBRANDT
geretuc(kt) 1635. Brilliant impression. Thread margin shows the platemark. Water-
marked paper. Skillful restoration of a small portion of the upper right blank corner.

90- A number of authorities are of the opinion that this is a freely treated portrait of
Rembrandt's father. Hind accepts it as reworked by Rembrandt after an unsatisfactory
beginning by one of his pupils.

[See illustration]

78. THE SECOND ORIENTAL HEAD (REMBRANDT'S FATHER?). *Etching*
Hind No. 132. Only state. Bartsch No. 287. Signed in the plate REMBRANDT *gere-*
tuckert. About 1635. Fine impression. Restoration to both right and left edges, a
trifle short at the top.

Hind accepts this plate as reworked by Rembrandt over the timid beginning of a pupil.

From the A. Camesina collection with the stamp on the back and another unidentified
collector's signature.

79. A POLANDER STANDING WITH ARMS FOLDED. *Etching*
Hind No. 138. First state of two? (Can only be determined by the plate edges which
are uncertain in this impression.) Bartsch No. 140. Unsigned. Done about 1635.
Fine impression of a lightly etched plate. No margin, although the plate edge is
irregularly seen.

Another of Rembrandt's fascinating small studies of street types.

80. THE PANCAKE WOMAN. *Etching*
70- Hind No. 141. Second state of six, before any of the rework by alien hands. Bartsch
No. 124. Signed in the plate REMBRANDT f. 1635. Very fine impression. A small
margin retains the full platemark.

[END OF FIRST SESSION]

\$ 14.697



[NUMBER 81]

SECOND AND LAST SESSION

Thursday, May 9, 1946, at 8 p. m.

CATALOGUE NUMBERS 81 TO 165 INCLUSIVE

REMBRANDT VAN RIJN [Continued]

81. THE STROLLING MUSICIANS. *Etching*

Hind No. 142, first state of two, before the shading on the breast of the child, etc. Bartsch No. 119. Unsigned; etched about 1635. Fine impression. Good margin, *140* -but slightly off-center.

[See illustration]

82. CHRIST BEFORE PILATE: THE LARGE PLATE. *Etching*

Hind No. 143, fourth state of five, with the shaded face of the bald man in the center. Bartsch No. 77. Signed in the plate REMBRANDT f. 1636 cum privile. Very fine impression. No margin but border line complete. Traces of folds, thin spots and some repair visible on the back.

77 The largest plate produced by Rembrandt and naturally, in some of the technical and laborious work, he had the assistance of his pupils.

83. SAMUEL MENESSEH BEN ISRAEL, JEWISH AUTHOR. *Etching*

1260 Hind No. 146, second state of three, before the mezzotint ground. Bartsch No. 269. Signed in the plate REMBRANDT f. 1636. Fine clear impression. Very wide margin.

Samuel Manasseh Ben Israel (b. 1604, d. Middleburg, 1657) was an intimate friend of Rembrandt, and also lived on the Breestraat in Amsterdam. He was the author of the "Piedra Gloriosa" for which Rembrandt etched four subjects.

From the Sir Francis Seymour Haden collection with his pencil signature and stamp on the back.

REMBRANDT VAN RIJN—*Continued*

84. *THE RETURN OF THE PRODIGAL SON.* *Etching*

Hind No. 147; Bartsch No. 91. Only state. Proof signed in the plate REMBRANDT f. 1636. Very fine impression on thin paper. Wide margin.

460-

Very rare.

[See illustration]

85. *THREE HEADS OF WOMEN, ONE ASLEEP.* *Etching*

Hind No. 152, second state of two, with the slipped stroke across the lower part of the plate. Bartsch No. 368. Signed in the plate REMBRANDT f. 1637. Very fine impression. Margin showing full platemark.



[NUMBER 84]

REMBRANDT VAN RIJN—*Continued*



[NUMBER 86]

86. *STUDY OF SASKIA AS ST. CATHERINE (OR 'THE LITTLE JEWISH BRIDE')*. Etching

Hind No. 154, only state; Bartsch No. 342. Signed in reverse REMBRANDT f. 1638. Superb impression. Trimmed.

From the P. Gellatly collection with the stamp on the back.

[See illustration]

87. *REMBRANDT IN A FLAT CAP WITH A SHAWL ABOUT HIS SHOULDERS*. Etching

Hind No. 157. Second state of two, with the signature re-etched in another hand. Bartsch No. 26. Signed REMBRANDT by another hand. Etched about 1638. Fine impression. Tiny nick on right edge.



[NUMBER 88]

88. *ADAM AND EVE.* Etching

Hind No. 159, second state of two, with the outline of the bank on left strengthened.
Bartsch No. 28. Signed in the plate REMBRANDT f. 1638. A beautiful impression.
Thread margin shows the engraved border line. Slight repairs in the corners injured
by old hinges.

Very rare.

From the Berlin Museum and Graf von Lepell collections with the marks on the back.

[See illustration]

REMBRANDT VAN RIJN—*Continued*

89. *JOSEPH TELLING HIS DREAMS.* *Etching*

Hind No. 160, third state of three, with the curtains and heads in the background covered with shading. Bartsch No. 37. Very good impression. With fine wide margin.

89-

From the Chevalier J. Camberlyn collection with the stamp on the back.

170. *THE DEATH OF THE VIRGIN.* *Etching*

Hind No. 161, third state of four. Bartsch No. 99. Signed in the plate REMBRANDT f. 1639. Very fine impression. Wide margin. Trace of fold and two small thin spots.

A most ambitious project and "one of the earliest plates in which dry-point is used in any considerable degree. It is, perhaps, more than mere coincidence that led Rembrandt to develope this subject at the same period to which belong various studies of Saskia ill in bed."—A. M. HIND

170. 91. *THE PRESENTATION IN THE TEMPLE (THE OBLONG PLATE).*

Etching

Hind No. 162, second state of three, with the cap on Simeon's head and additional shading on the robes. Bartsch No. 49. Unsigned. Date about 1639 or later. Very fine impression. Margin displaying the full platemark. Heavy watermarked paper.

Extremely rare.

With an unidentified collector's mark on the back.

[See illustration]



[NUMBER 91]

REMBRANDT VAN RIJN—*Continued*

92. *SHEET OF STUDIES WITH A WOMAN LYING ILL IN BED.* Etching
Hind No. 163. Only state. Bartsch No. 369. Unsigned. Etched about 1639. Very fine impression.

180-

These exquisite studies, no doubt, were preliminary to the fine plate "The Death of the Virgin".

From the Artaria, Eissler and Bohm collections with their marks on the back.

371

93. *OLD MAN WITH A DIVIDED FUR CAP.* Etching

Hind No. 170, first state of three before the slipped stroke from the cap to the left cheek. Bartsch No. 265. Signed in the plate REMBRANDT f. 1640. Superb impression. The almost complete platemark shows at the edges.

Speaking of the fine silvery beard Hamerton writes: "It is nearly all done by suggestion and omission, but the fullness and softness of it are perfectly expressed."

[See illustration]



[NUMBER 93]

REMBRANDT VAN RIJN—Continued

94. *THE BEHEADING OF JOHN THE BAPTIST.* Etching

✓ 57 Hind No. 171. First state of two. Bartsch No. 92. Signed in the plate REMBRANDT f. 1640. Good impression. Platemark shows at the edges.

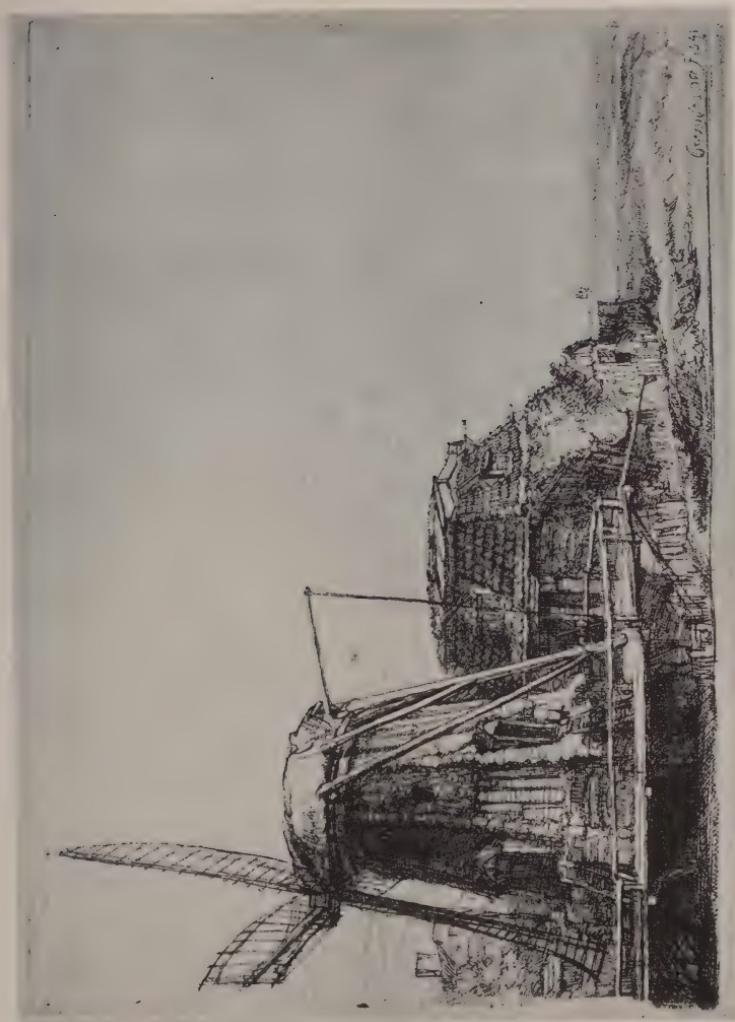
95. *THE WINDMILL.* Etching

4718 Hind No. 179; Bartsch No. 233. Only state. Signed in the plate REMBRANDT f. 1641. Fine impression. Margin shows the complete platemark.

"Here we see nothing but a windmill, a few houses and a perfectly flat horizon; but what a refined and indescribable charm—the secret of true art which defies analysis—lies in the sincerity with which this scene is rendered."—H. KNACKFUSS

[See illustration]

[NUMBER 95]



REMBRANDT VAN RIJN—*Continued*

96. *THE ANGEL DEPARTING FROM THE FAMILY OF TOBIAS.* Etching
Hind No. 185, first state of three, with the diagonal lines on the headdress of Tobit's
wife printing clearly. Bartsch No. 43. Signed in the plate REMBRANDT f. 1641.
Superb impression. Good margin showing complete platemark.

180-

Very rare. The history of Tobias had an extraordinary fascination for Rembrandt.
He treated it in etching twice and in painting twelve times.

[See illustration]



[NUMBER 96]

REMBRANDT VAN RIJN—Continued

200
97. CORNELIS CLAESZ ANSLO, MENNONITE PREACHER. *Etching*
Hind No. 187, third state of five, with additional drypoint enriching the plate.
Bartsch No. 271. Signed in the plate REMBRANDT f. 1641. A magnificent rich im-
pression. Wide margin measuring from $\frac{1}{2}$ to $\frac{3}{4}$ on an inch. Japan paper.

A superb example of one of the more highly finished portraits.
From the Hilgrove-Coxe collection with the stamp on the back.

[See illustration]

116- 98. PORTRAIT OF A BOY IN PROFILE. *Etching*

Hind No. 188. Only state. Bartsch No. 310. Signed in the plate REMBRANDT f.
1641. Very good impression. With margin.

Extremely rare. Considered by some authorities to be a portrait of the young Prince
William II of Orange.

117- 99. MAN DRAWING FROM A CAST. *Etching*

Hind No. 191, first state of two, before the cross-hatching in upper left corner.
Bartsch No. 130. Unsigned; done about 1641. Fine impression. Margin of $\frac{1}{8}$ inch.

From the W. Esdaile, J. L. H. LeSecq and Marsden J. Perry collections with their
marks.



[NUMBER 97]

REMBRANDT VAN RIJN—*Continued*

100. *THE DESCENT FROM THE CROSS: A SKETCH.* *Etching*

Hind No. 199, only state. Bartsch No. 82. Signed in the plate REMBRANDT f. 1642.
Very fine impression. Fine wide margin. Watermarked paper.

290-

Extremely rare.

[See illustration]

101. *THE HOG.* *Etching*

Hind No. 204, first state of two before the cross-hatching on the boy's cheek. Bartsch
No. 157. Brilliant impression. Good margin beyond the platemark.

The very rare First State.

From the Andreas Boerner collection with the stamp on the back.



[NUMBER 100]

REMBRANDT VAN RIJN—Continued



[NUMBER 102]

140 102. *THE SHEPHERD AND HIS FAMILY.* Etching
Hind No. 206, only state. Bartsch No. 220. Signed in the plate REMBRANDT f. 1644.
Very fine impression. Generous margin.

Rare.

[See illustration]



[NUMBER 103]

110¹ 103. *THE REST ON THE FLIGHT: A NIGHT PIECE.* Etching
Hind No. 208, third state of four. Bartsch No. 57. Unsigned; done about 1644.
Fine impression. Thread margin.

[See illustration]

REMBRANDT VAN RIJN—*Continued*

104. *THE OMVAL.* *Etching*

Hind No. 210, state between the first and second, with the three groups of small trial lines along the upper right edges. Bartsch No. 209. Signed in the plate REMBRANDT 1645. Very fine impression. Platemark shows on all four sides.

810-

From the A. Hubert and Cambridge University collections with the stamps on the back.

[See illustration]

210- 105. *COTTAGE AND FARM BUILDINGS WITH A MAN SKETCHING.*
Etching

Hind No. 213; Bartsch No. 219. Only state. Unsigned; done about 1645. Fine impression. Margin with the complete platemark. Watermark of a Fleur de Lys in a shield surmounted by a Crown.

Rare. An unidentified collector's mark on the back.

[NUMBER 104]



R. Smith 1765

REMBRANDT VAN RIJN—Continued

171c
106. *CHRIST CARRIED TO THE TOMB.* Etching

Hind No. 215, only state. Bartsch No. 84. Signed in the plate REMBRANDT. Done about 1645. Fine impression of a lightly etched plate. Good margin of almost $\frac{1}{4}$ inch. Watermarked paper.

Rare.

[See illustration]

170-
107. *OLD MAN IN MEDITATION, LEANING ON A BOOK.* Etching

Hind No. 218, second state of three, before the coarse rework. Bartsch No. 147. Unsigned; done about 1645. Fine delicate impression. Good margin beyond the platemark.

Excessively rare. Lightly and delicately etched with a very fine needle. About this time Rembrandt etched four subjects in the extremely delicate manner. They are, no doubt, rapid sketches of fugitive impressions, made while seeking solace for his grief over the death of his beloved Saskia.

170-
108. *STUDY FROM THE NUDE: MAN SEATED ON THE GROUND WITH ONE LEG EXTENDED.* Etching

Hind No. 221, second state of two, with some additional shading on the upper part of the extended leg. Bartsch No. 196. Signed in the plate REMBRANDT f. 1646. Fine impression. Good margin. Large armorial watermark.

These academical studies occupied Rembrandt from time to time. They serve to emphasize the flexibility of his genius.



(Bellman.)

[NUMBER 106]

REMBRANDT VAN RIJN—Continued

109. JAN CORNELIS SYLVIUS, PREACHER: POSTHUMOUS PORTRAIT. *Etching and drypoint*

Hind No. 225, second state of two, with the shading under the right eyebrow. Bartsch No. 280. Proof signed in the plate REMBRANDT 1646. Superb impression. Margin about $\frac{1}{8}$ inch outside the engraved border line. Slightly thinned in spots along the edges.

1,900 This is probably one of the finest impressions in existence of this extremely rare portrait. It comes from the Julian Marshall and Alfred Morrison collections and has their stamps on the back.

Jan Cornelius Sylvius was a cousin by marriage and guardian to Rembrandt's wife Saskia.

"Five of the finest of the portraits were etched about 1646-47. The full-length figure of Rembrandt's friend and patron, *Jan Six* . . . is one of the noblest of these in dignity of composition, but as portraiture does not pretend to the subtle character drawing of *Jan Sylvius* or the *Portrait of the Artist*."—ARTHUR M. HIND

[See illustration]

110. JAN SIX. *Etching*

2,000 Hind No. 228, third and final state with the date corrected and title added. Bartsch No. 285. Signed in the plate REMBRANDT f. 1647. A very beautiful impression. Printed on heavy watermarked paper. With very wide margin.

Extremely rare.

"The portrait of Jan Six is unquestionably Rembrandt's masterpiece in the way of finished shading, and was evidently executed with the intention of carrying his art, for once, as far as possible for him in that special direction."—PHILIP GILBERT HAMERTON

[See frontispiece]



Causa id est dicitur locutus Facundus Christianus.

*Et populis veram pavidit ad astra viam,
Talis erat Sybri facies. audirimus illum.
In Clitii libri imitare nos bene.*

*Hoc Frigus præcata dedit: pictusq. severo
Bellumq. dū pīfīcētū tūtū. Tōtū.*

*Reverend. Dr. Binaice was born
February 21, 1816, at Rockingham, N.H.*

Erudytas, ipsos fossa fenecta viros,

Simplicitatis amans fucum esse et lumen

Nec sola rotuit frontes pluvia siccum

Sic statuit: Iesum vita meliora.

Ranunculus esculentus L.

Amstelola. siz memor exticti. qui

Moribus, hanc ipsa falsit. illa Deo.

Haut amplus deprudico illi

Quas amulor, frustraque persuaderemus.

REMBRANDT VAN RIJN—Continued

111. REMBRANDT DRAWING AT A WINDOW. *Etching*

Hind No. 229, fourth state of five. Bartsch No. 22. Signed in the plate REMBRANDT f. 1648. Fine rich impression. Margin showing the full platemark. Watermarked paper.

800 From the John Edward Rudge collection.

"One of the most faithful self-portraits ever achieved. It bears the imprint of an absolute searching for self-expression, and is worked in a web of closely-bitten line with additions of drypoint to enrich the tone."

[See illustration]

112. ST. JEROME BESIDE A POLLARD WILLOW. *Etching and drypoint*

Hind No. 232, second state of two with the signature and date added. Bartsch No. 103. Signed in the plate REMBRANDT f. 1648. A most brilliant impression. Small margin beyond the platemark. The watermark appears to be the Fool's Bauble.

101st 113. JEWS IN A SYNAGOGUE. *Etching*

Hind No. 234, third state of three. Bartsch No. 126. Signed in the plate REMBRANDT f. 1648. Good impression. Good margin.



[NUMBER III]

REMBRANDT VAN RIJN—*Continued*

114. *CHRIST IN THE MIDST OF HIS DISCIPLES, OR, THE INCREDULITY OF THOMAS.* *Etching*

Hind No. 237; Bartsch No. 89. Only state. Signed in the plate REMBRANDT f. 1650. An extraordinary impression. A slight double-printing is noticeable to the left of the plate. Small margin shows the complete platemark. Paper has the Fool's Bauble watermark. Slight rust marks along the upper edge.

716 Rovinski called this subject "excessively rare", an expression he seldom used. It is missing from most of the great collections.

"In the 'Jesus Christ in the Midst of his Disciples' of 1650, we note the various emotions—amazement, incredulity and rapture—roused in the minds of his disciples by the sacred apparition."

[See illustration]

[NUMBER 114.]



REMBRANDT VAN RIJN—*Continued*



[NUMBER 115]

115. *CANAL WITH A LARGE BOAT AND BRIDGE.* Etching

Hind No. 239, second state of two. Bartsch No. 236. Signed in the plate REMBRANDT
f. 1650. A superb impression. Thread margin.

From the Albertina collection with the stamp on the back.

An exquisite little landscape in most beautiful quality.

[See illustration]



[NUMBER 116]

371
116. *LANDSCAPE WITH SPORTSMAN AND DOGS*. Etching

Hind No. 265, second state of two, without the cottage and haybarn at the left. Bartsch No. 211. Unsigned; done about 1653. Fine clear impression. Margin shows the platemark.

From the R. Houlditch collection with the stamp in lower right corner.

[See illustration]

REMBRANDT VAN RIJN—*Continued*

117. *LANDSCAPE WITH THREE GABLED COTTAGES BESIDE A ROAD.*
Etching and drypoint

Hind No. 246, third state of three, with the cross-hatching on the gabled end of the first cottage, Bartsch No. 217. A beautifully rich impression. A good margin; the outside segment beyond the rounded engraved corner has been restored. Other very minor repairs.

In spite of the defects noted, this is a superb example of early impression with all the wealth of the rich unworn burr in the deep shadows.

From the collection of Dr Edward Peart.

[See illustration]

118. *THE BATHERS. Etching*

Hind No. 250; Bartsch No. 195. Second state of two with the plate edges made even and the corrosion spot near the top. Proof signed in the plate REMBRANDT f. 1651. Very fine impression. Good margin beyond the platemark. Watermark figure 4 above the letter v r and A. J.

From the D. Geddes collection, 1804, with pencil note and unknown stamp H.C. on the back.

[NUMBER 117]



REMBRANDT VAN RIJN—*Continued*

119. *LANDSCAPE WITH A SQUARE TOWER.* *Etching*

600- Hind No. 245, fourth state of four, with the slipped stroke across the signature. Bartsch No. 218. Signed in the plate REMBRANDT f. 1650. Very fine impression with considerable richness of burr. Very good margin.

Another of the master's great and popular landscapes.

From the Fritz Rumpf collection with the stamp on the back.

[See illustration]

[NUMBER 119]



REMBRANDT VAN RIJN—Continued

120. THE FLIGHT INTO EGYPT: ALTERED FROM TOBIAS AND THE ANGEL BY HERCULES SEGHERS. *Etching*

Hind No. 266, sixth or seventh state; the corrosion marks have been cleared from the sky. Bartsch No. 56. Unsigned; Rembrandt's part about 1653. Superb impression. Good margin beyond the platemark. A very small thin spot near the lower edge, otherwise in perfect condition.

621-
Extremely rare.

Rembrandt took the Seghers plate, which was after a picture by Adam Elsheimer, and introduced changes of such an important nature that the composition in its later state rightly is acceptable as a Rembrandt.

From the A. Hubert collection with the stamp.

[See illustration]

121. JAN ANTONIDES VAN DER LINDEN, PROFESSOR OF MEDICINE. *Etching*

260-
Hind No. 268, sixth and final state. Bartsch No. 264. Unsigned; executed about 1665. Very good impression on Japan paper. Wide margin.

This plate is supposed to have been produced to serve as a frontispiece for one of Van der Linden's works. No impression has ever been found in any copy of the book.

122. THE ADORATION OF THE SHEPHERDS (WITH THE LAMP). *Etching*

57
Hind No. 273, second state of two, correcting the acid failure at the upper edge of the plate. Bartsch No. 45. Signed in the plate REMBRANDT f. Etched about 1654. Superb impression. Wide margin.

Rare. Another masterly and tenderly conceived study of the Nativity.

An unidentified collector's stamp, monogram WPL, on the lower margin. See Lugt No. 2644.

123. THE CIRCUMCISION (IN THE STABLE). *Etching*

70-
Hind No. 274, second state of three, before the white spots were filled in in the upper part of the plate. Bartsch No. 47. Signed in the plate REMBRANDT f. 1654. A splendid impression. The margin shows the rounded edges of the plate.

A Budapest Museum duplicate with the stamp on the back.

124. THE FLIGHT INTO EGYPT. *Etching*

71-
Hind No. 276, Bartsch No. 55. Only state. Signed in the plate REMBRANDT f. 1654. Very fine impression. Good margin.

[NUMBER 120]



REMBRANDT VAN RIJN—Continued



[NUMBER 125]

125. *CHRIST SEATED DISPUTING WITH THE DOCTORS.* Etching
Hind No. 277, first state of two, before the corners of the plate were rounded. Bartsch
No. 64. Signed in the plate REMBRANDT f. 1654. Very fine impression. With a good
Hoo- $\frac{1}{4}$ inch margin.

A striking study in facial expression.

[See illustration]



[NUMBER 126]

200 -

126. ABRAHAM'S SACRIFICE. Etching

Hind No. 283, only state. Bartsch No. 35. Signed in the plate REMBRANDT f. 1655. Brilliant impression. Very good margin.

While this is not one of the great rarities, it is seldom found so brilliant, full-bodied and rich.

[See illustration]

REMBRANDT VAN RIJN—Continued

127. DAVID AND GOLIATH. Etching and drypoint

Hind No. 284c, third state of four, before the cross-hatching on the shield. Bartsch No. 36c. Signed in the plate REMBRANDT f. 1655. Brilliant impression. Wide margin outside the border line.

110-

One of the four illustrations designed for the book by his friend Samuel Manasseh Ben Israel: "Piedra gloria a de la estatua de Nebuchadnesar", Amsterdam, 1655.
From the P. Marietta collection with his signature and date 1698 on the back.

110-

128. THE GOLDSMITH. Etching

Hind No. 285, first state of two, before the vertical lines of shading on the lower beam of the roof. Bartsch No. 123. Signed in the plate (but hidden in the heavy shading) 1655. Very fine impression. Wide margin.

110-

129. ABRAHAM ENTERTAINING THE THREE ANGELS. Etching

Hind No. 286; Bartsch No. 29. Only state. Signed in the plate REMBRANDT f. 1656. Fine impression. With margin of $\frac{1}{8}$ inch.

With an unidentified collector's stamp, HR of AR in a circle, on the back.

600-

130. THOMAS JACOBSZ HAARING (THE 'YOUNG' HAARING). Etching

Hind No. 288, fourth state of five, before the plate was cut down. Bartsch No. 275. Signed in the plate REMBRANDT f. 1655. Fine rich impression. Printed on the thin paper. Good margin. Some faded ink spots on the back which do not affect the printed surface.

From the Earl of Aylesford collection with the stamp on the back.

Of the same year as 'The Old Haaring' and with all the same fine qualities of richness and fidelity of expression.

[See illustration]



[NUMBER 130]

REMBRANDT VAN RIJN—*Continued*

271- 131. ABRAHAM FRANCEN, ART DEALER. *Etching*

Hind No. 291, seventh state of nine. Bartsch No. 273. Unsigned. Etched about 1656 or later. Fine rich impression. Small margin sufficient to show the platemark. On thin watermarked paper.

Very rare.

[See illustration]

[NUMBER 131]



REMBRANDT VAN RIJN—*Continued*

132. *THE AGONY IN THE GARDEN.* *Etching*

Hind No. 293, only state. Bartsch No. 75. Proof signed in the plate with date uncertain; probably about 1657. Very fine impression. Thread margin showing the complete border line.

900-

A beautiful early proof of one of the most important and desirable of the small plates.

[See illustration]



[NUMBER 132]

REMBRANDT VAN RIJN—*Continued*

133. *WOMAN SITTING HALF DRESSED BESIDE A STOVE.* Etching
Hind No. 296, third state of seven, with the form of the niche in the background
more clearly defined and further work in the background, before the key in the stove.
Bartsch No. 197. Signed in the plate REMBRANDT f. 1658. Fine impression. The
platemark shows at all edges. Watermarked paper.

Very rare. From the Pole Carew collection, according to a pencil note on the back.

[See illustration]



[NUMBER 133]

REMBRANDT VAN RIJN—Concluded

134. LIEVEN WILLEMSZ VAN COPPENOL, THE WRITING MASTER (The Large Plate). *Etching*

Hind No. 300, Bartsch No. 283. The fifth state of six, before the plate was reduced in size. Unsigned; done about 1658. A splendid impression. With very good margin displaying the full platemark. Watermarked paper. Small repair to the left margin.

650.

Extremely rare.

This is one of Rembrandt's largest plates and certainly the most ambitious and finished example of the portraits.

Collector's stamp E.B.M. on the back, also the title and artist's name in ink in a very early hand.

[See illustration]

135. JUPITER AND ANTIOPE, THE LARGER PLATE. *Etching*

Hind No. 302, first state of two before the inscription; Bartsch No. 203. Signed in the plate REMBRANDT f. 1659. Superb impression. Good margin showing the complete platemark. Paper has an indistinguishable watermark.

900.

Excessively rare.

[REMBRANDT]

136. BEHEADING OF JOHN THE BAPTIST. *Etching*

Hind No. 308 (of the Rejected Subjects). Bartsch No. 93. Signed with a monogram RH. Fine impression. Thread margin shows the border line.

105 This subject listed by Hind amongst the rejected etchings, was accepted by Dr Jan Six as an authentic early work, probably 1629-30.

From the Heibich collection with the stamp.

137. WOMAN CUTTING HER MISTRESS'S NAILS (BATHSHEBA?).

Etching

Hind No. 312; Bartsch No. 127. No signature and no ascribed date. Fine impression. Small margin.

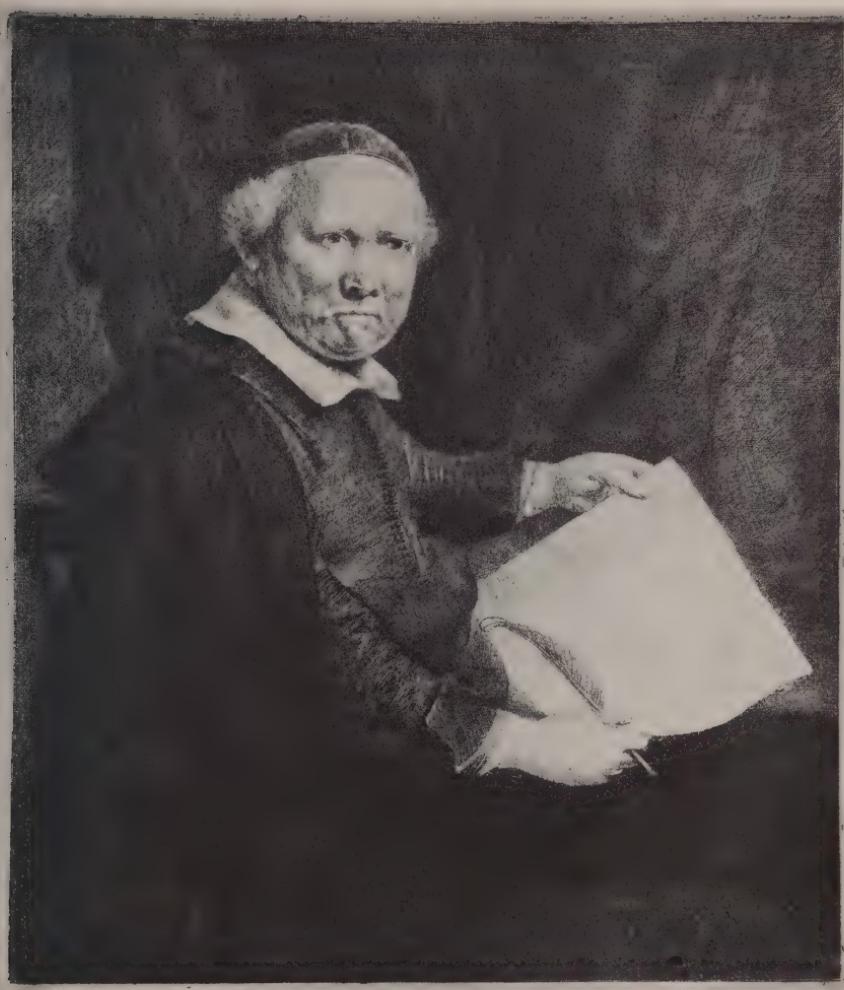
10 Dr Jan Six accepts the etching as by Rembrandt. Hind lists it among his rejected subjects. It is the kind of work generally ascribed to Ferdinand Bol.

The subject is after Rembrandt's painting "Bathsheba" dated 1632.

138. CUPID REPOSING. *Etching*

Hind No. 313; Bartsch No. 132. There are signs of a signature which cannot be deciphered in the lower right corner. Brilliant impression. Thread margin.

10 This print, accepted by Dr Jan Six, is listed by Hind amongst his rejected subjects. It is extremely rare. As to the subject, Dr Valentiner suggests it might have been inspired by Michelangelo's "Sleeping Cupid."



[NUMBER 134]

JAMES ABBOTT McNEILL WHISTLER

THE GREAT AMERICAN PAINTER-ETCHER: 1834-1903

139. *LA VIELLE AUX LOQUES.* Etching

Kennedy No. 21. Third state of three. Signed in the plate WHISTLER. Fine impression.

✓ ✓

140. *EAGLE WHARF.* Etching

Kennedy No. 41. Only state. Signed in the plate WHISTLER 1859. Fine impression.
One of the "Sixteen Etchings."

✓ ✓

141. *THAMES POLICE.* Etching

Kennedy No. 44. Final state of three. Signed in the plate WHISTLER 1859. Fine impression.

One of the "Sixteen Etchings."

✓ ✓

142. *DROUET.* Etching

Kennedy No. 55. Second state of two. Signed in the plate WHISTLER 1859. Fine impression on thin Japan paper.

✓ ✓

143. *HURLINGHAM.* Etching

Kennedy No. 181. Third state of three. Signed in the plate with the butterfly. Very fine impression.

✓ ✓

ANDERS ZORN

SWEDEN'S GREATEST PAINTER-ETCHER: 1860-1920

144. *ROSITA MAURI*. Etching

Asplund No. 34. Third state of five, before the inscription. Proof signed in pencil. Very fine impression on thick paper.

Very rare. In this state there were only seventy impressions.

170.

145. *ZORN'S NEW YEAR'S CARD* 1890 (*HEAD OF AN OLD MAN AFTER REMBRANDT*). Etching with pencil sketches on the margin and on the back

Asplund [No. 34a]. See Corrections and Addenda Vol. II. A different version of Asplund's No. 35. The etched head differs in some details and is in reverse. On the margin are two pencil sketches; one is a study of the head of Rembrandt's mother, and the other appears to be a self portrait in high silk hat. On the reverse is a full-length portrait sketch with note "Compliments of the Season".

This unique proof was discovered by Asplund too late to include in his catalogue. He speaks of it in his "Addenda". It was sold in the Loys Delteil sale at the Hotel Drouot, Nov. 17-18, 1920, Cat. No. 445.

It differs from Asplund No. 35 in that it is in reverse and does not have the etched heads of Zorn and his family on the same plate. An inscription in reverse is signed *Zorn 1890*.

216.

171. *LAWYER WADE*. Etching

Asplund No. 36. Second state of two. Signed in the plate. Superb proof on Japan paper.

Extremely rare. This was a private plate done for Sir Ernest Cassel. There are probably not more than seven or eight impressions known.

Martin J. Wade was an American lawyer, member of Congress, born at Burlington, Vt. in 1861. He was professor of law at Iowa State College.

ANDERS ZORN—*Continued*

147. MME. ARMAND DAYOT. *Etching*

Asplund No. 47. Second state of three. Unsigned proof, probably a trial. Brilliant impression.

180-

Very rare.

148. BEFORE THE STOVE. *Etching*

Asplund No. 173. Second state of two. Proof signed in pencil. Very fine impression. Edition limited.

60-

149. MAJA VON HEIJNE. *Etching*

Asplund No. 150. First state of two. Proof signed in pencil. Superb impression. Edition limited.

140-

Very rare and very fine.

150. SELF PORTRAIT, 1904. *Etching*

Asplund No. 180. Second state of two. Signed in the plate only. Very fine impression on heavy paper. Edition limited.

40-

151. EMMA RASMUSSEN. *Etching*

Asplund No. 183. Only state. Proof signed in pencil. Fine impression. Edition limited.

80-

152. PRECIPICE. *Etching*

Asplund No. 228. Second state of two. Proof signed in pencil. Fine impression. Edition limited.

160-

153. TWO BATHERS. *Etching*

Asplund No. 237. Only state. Proof signed in pencil. Very fine impression. Edition limited.

30-

154. MONA. *Etching*

Asplund No. 242. Third state of three. Proof signed in pencil. Very fine impression. Edition limited.

140-

155. FRIGHTENED. *Etching*

Asplund No. 248. Second state of two. Proof signed in pencil. Fine impression. Edition limited.

40-

156. DAGMAR. *Etching*

Asplund No. 250. Only state. Proof signed in pencil. Superb impression. Edition limited.

200-

ANDERS ZORN—Concluded

157. *VALLKULLA*. Etching

Asplund No. 251. Second state of two. Proof signed in pencil. Very fine impression.
Edition limited.

158. *THREE SISTERS*. Etching

Asplund No. 258. Third state of three. Proof signed in pencil. Very fine impression.
Edition limited.

159. *SHALLOW*. Etching

Asplund No. 259. Fourth state of four. Proof signed in pencil. Very fine impression.
Edition limited.

160. *DELARO*. Etching

Asplund No. 268. Third state of three. Proof signed in pencil. Fine impression. Edition limited.

161. *THE SWAN*. Etching

Asplund No. 269. Third state of three. Proof signed in pencil. Fine impression. Edition limited.

162. *SELF PORTRAIT IN FUR COAT*, 1916. Etching

Asplund No. 270. Third state of three. Proof signed in pencil. Fine impression. Edition limited.

163. *ALDER*. Etching

Asplund No. 277. Third state of three. Proof signed in pencil. Fine impression. Edition limited.

164. *GULLI II*. Etching

Asplund No. 280. Third state of three. Proof signed in pencil. Fine impression.

165. *DAL RIVER*. Etching

Asplund No. 284. Only state. Proof signed in pencil. Fine impression.

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